## PLAYS OF OTHER DAYS "BOOED" BY LONDON AUDIENCES

## Marion Terry Once the Victim of "Hooligans" of the Galleries-Arthur Pinero's Experience How Maurice Barrymore's Leading Lady Was Howled Down With Dispatch Under Rivals' Influence

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Ada Rehar round American

audiences kinder to the play

plished Kyrle Bellew, then in his prime

and yet the pathetic last act was drowned in

such a tumult of coarse vituperation that

silent, disapprobation of our American

audiences when a play or performance failed to please (the only exception being the

merrymaking that attended the apparitions of

the grotesque self-styled Count Johannes at

the Academy of Music and the Fourteenth

Street Theatre in his unconscious burlesque

of Hamlet, punctuated by such facetious

remarks from the gallery gods as, "It is raining, George!" or by the admonitions of

a rival elocutionist in the orchestra seats,

"Emphasize! Ejaculate! Enunciate!") my

blood boiled at the rowdyism that assailed

Murger dead, Boucicault living and the ad-

mirable English artists concerned in the

The resentment of the occupants of stalls,

balcony and boxes and the decent men and

women in the pit, went as nothing against

Chivalry indeed seemed dead when Marion

"Where were the police?" I thought.

"Why didn't every mother's son rise in

wrath and give battle to these unmanly

Clayton and the admirable actor who had

won fame as the hero of "All for Her" and

in Herman Merivale's other fine play of

"Forget Me Not," now revived under

another title in New York, re-entered, bear-

ing the muff poor Mimi craved and which

was intended to warm her hands in her last

moments. At the fight of the muff the

rowdies set up a roar and all was indeed

over "but the shouting." The critics,

Clement Scott and kind, wise Joseph Knight,

the all London of art and literature there to

appreciate and applaud, were powerress

lady in the stalls as she stood with tear-

"Who would be an actress?" said a great

against the mob.

Terry, trembling in every limb, essayed to

the howling hooligans of the minerity.

finish Mimi's touching death scene.

Accustomed to the courteous, because

the play ended in disaster.

attended the initial performance of Hartley Manners's play, "One Night in Rome," in a London theatre by Miss Laurette Taylor and her company, that popular actress is not the first favorite artist, either American or native English born, to be subjected to such indignities. The hostility of the eternal and infernal "hooligan" flourished no more than one first night during the Victorian era, provoked by various causes, ranging from distaste of the play or performance to a cabal organized by professional rivalry or by resentment against the West End manager who had dared to abolish the historic pit and relegate the patrons of cheap and

orchestra seats to the remote gallery. During the eighties there were a number of first performances in London theatres which not even the vogue of favorite actors and actresses of that period could save from the "booing" of blackguards, and of these at least three occasions stand out in the memory as peculiarly flagrant.

excellent places at the rear of the stalls or

To show that this lack of chivalry and respect is not always due to insular preju-Mce. one has only to recall the first night et the Royal Court Theatre, then under the management of the well-known London actors, John Clayton and Arthur Cecil, of a version of Murger's "Vie de Boheme," by Dion Boucicault, entitled "Mimi." which had already been acted in New York at Wallack's Theatre with as much success as a rather mature and artificial performance of the fragile heroine would allow. This perennial subject was revived on Broadway in later years at the Empire Theatre in the form of "Bohemia," arranged by Clyde Fitch, and now flourishes, thanks to Puccini's music, in operatic form as "Boheme."

THE Gallic sentimentality of the play may I not have appealed to the pitites at the Court Theatre, Sloane Square. Certainly they could have found no reason to quarrel with the acting. Miss Marion Terry, one of the accomplished sisters of the more famous Ellen of that gifted family, was an ideal representative of the heroine. Mrs. Bernard Beere, essentially a "London actress," afterward destined to rather distinguish herself at the Haymarket Theatre as Fedora in Sardou's great play, in which Sarah Bernhardt was none the less inimitable because of rare gifts and training instinct with the sacred fire, acted the worldly woman of Boucicault's version with ease and distinction, and apart from John Clayton as one TT WAS on another first night, at the

Adelphia Theatre in the Strand, when a play failed to please, that the already established playwright, now Sir Arthur Pinero, whose wife, Myra Holme (who had charmed in "The Colonel," presented at the Prince of Wales Theatre with Charles Coghlan as the hero) was subjected to jeering, arose in the stalls and declared to those near him he could no longer endure the sight of his wife agonized before the footlights, Despite her talent, she retired from the stage.

But it was on the occasion of the London production of Maurice Barrymore's play of "Nadjezda;" written for and successfully produced by Madam Modjeska in this country-a thrilling drama which the author declared furnished Sardou with suggestions for "La Tosca," afterward written for Sarah Bernhardt by the master French dramatist-that the hooligans of the gallery let themselves go with a vengeance. That ghastly night was rendered all the more phinful to the writer because of his close friendship for the author and his witty and ecomplished wife, Georgie Drew Barrymore,

a daring subject in our language in Vietorian London that it was rigidly censored. The careful English mother who took her rosebud daughter to Covent Garden to hear Adelina Patti or Christine Nilsson in "La Traviata" in inscrutable Italian is supposed to have censored the plot for the Innocent Child as follows:

"In the first act a young gentleman meets a young lady at a ball. She has a cold. In the second act he calls to inquire how her cold is. In the third act the cold grows worse and the poor girl dies."

Other days, other ways! Having followed "Heartsease" with "Mary Stuart" and Wills's play of "Juana," Modjeska subsequently appeared at the Haymarket Theatre as Odette in Sardou's play of that name, acted in this country by Ada Rehan at Daly's Theatre and by Clara Morris else-

Great as her success in Barrymore's "Nadjezda" had been in this country, complications arose that interfered with Modjeska introducing it to the London public, and Barrymore, who was well established as an actor at the Haymarket Theatre, had the idea of sending for Miss Emily Rigl. This was an error of judgment, not because she was not a well-equipped actress, but be-

The same second-rate actresses, eclipsed by Ellen Terry sud Madge Kendal, overshadowed by the fame of the departed Adelaide Neilson, owing their opportunities to intrigue and personal influence brought to bear on managers by noble patrons and "angels," saw in Emily Rigi's debut another possibly successful rival; they were deter-mined to freeze her, and they did it with

neatness and dispatch. The triumphs of Mary Anderson at the Lyceum Theatre were still relatively recent. She owed her vogue, it was true, rather to rare natural gifts than to perfected art, to her realization of the Greek goddess type revealed as Parthenia in "Ingomar" rather than the heights attained as Juliet by Adelaide Let Neilson in her ideal performance and by Ellen Terry. At the same time a sonorous voice, valuable as Hermione, and girlish charm that enabled her to "double" that stately character with Perdita had

conquered the London public. Our Mary was no longer the green girl from old Kentucky who had emerged as Pauline in "The Lady of Lyons" at the Fifth Avenue Theatre, but a student who had observed and profited by association with such a coterie as that in which the Alma Tademas held sway.

plagiarism against Sardou in "La Tosca," was ill-advised, as that act should take place in shadows illuminated only by candles.

A storm of derision broke forth from the gallery over the antagonistic lower parts of the house as this act proceeded, and before its conclusion the unnerved actress had completely broken down. A desperate call for the author disclosed Emily Rigl convulsed with sobs, with head bowed before the insensate storm of ridicule.

"Is this the way they treat women on the London stage when they fail to please or the play goes wrong? Me for home," said a young American actress, who, however, remained to charm at the Criterion Theatre.

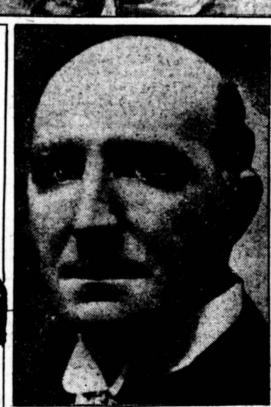
In this case a cabal against the imported actress, not the play, ruined the performance. There was nothing the matter with "Nadjezda" nor was there anything the matter with Emily Rigl, except, slas! the stage fright into which her sensitive nature had been plunged by the hostility of the audience. Driven into hysteria and literally carried from the theatre, she was the victim of cruel women and still more brutal men.

The failure of "Nadjezda" drove Barrymore back to America, although he could have remained in London,



Olga Nethersole was well received here in play Lon-

Myra Holme, wife of Sir Arthur Pinero, once jeered at the Adelphia Theatre in the Strand







the parents of Ethel, Lionel and John Barrymore of today, as well as long acquaintance with Miss Emily Rigl, our favorite American-by-adoption actress, who had come over to assume the character of the heroine created by Modjeska. There was, of course, ofily one Helena Modjeska, and she had already duplicated her success in this country on the London stage, appearing in her exquisite conception of Marguerite Gauthier in the English version of Camille, known as "Heartsease," at that time considered such

Sir Arthur Pinero once denounced a London audience in his early career when his wife was the victim of rowdvism

at the same time. Although an English-

man, he had not quite grasped the wall of

rivalry presented by the established London

'leading ladies' and their cohorts. They

were distinctly not inclined to extend the

glad hand to a possible rival, born in Aus-

Moreover, the English language spoken

with an accent is not popular in London,

and it took all of Modjeska's talents to over-

come that prejudice in "Mary Stuart." She

was too well advised to essay a Shakes-

pearean character, despite her rare skill in

the realms of the Bard of Avon and Ellen

tria and consecrated by America.

Marion Terry, accomplished sister of the more famous Ellen, who was ridiculed and insulted at a first-night performance of Murger's "Vie de Boheme" at the Royal Court Theatre cause he ought not to have risked both a new play and an artiste new to London

in which she took the part of Mimi She could afford to ignore the cynical sneer of the witty Labouchere in "Truth." 'As for me, I would rather see a bad girl who can act Juliet than a good girl who

cannot." The same things in effect were leveled at Mrs. Kendal's domestic virtues as the typical British matron, although in her case only an idiot would have ventured to dispute her attainments as an artiste. Yet on the occasion of the first performance of a version of a Sardou play at the St. James Theatre. then managed by her husband and John Hare, a "smart" party in a stage box so disturbed her principal scene by audible comments that during the entracte they were requested to either cease annoying the

artistes or leave the theatre. It is true that they were not shown the door, as on the occasion when a New York chatterbox firced that unpleasant duty on Madame Nasimova's manager rather than have the temperamental Alla persist in refusing to finish a performance at a Washington theatre if the loud-spoken lady re-

THE contrast between Emily Rigl's debut Las an actress under Augustin Daly's management at the Fifth Avenue Theatre and that of her first appearances in London was indeed acute. On the former occasion celebrity as a danseuse, was cordially greeted and indeed in the house of her friends. On stranger enemies. The effect of this hostility was to paralyze her resources and cause her to lapse into a more pronounced foreign accent than had ever been the case in friendly America. "Nadjezda," however, was less well stage managed than at the Star Theatre in New York, in spite of the presence of the author actor. The glare of light in the scene where the heroige kills the old libertine at supper, an episode on which Barrymore largely based his claim of

Maurice Barrymore's play "Nadjezda" was "booed" by a London audience when Emily Rigl was imported in the. heroine's role, much to the chagrin of English actresses

## The manifestation against the expensively arrayed Mme. Sorel at the Comedie Francaise recently is nothing compared to the scene at the old Opera Comique on the night when poor little Marie Van Zandt was hooted when it was perceived that she had evidently been "dining out," not wisely, but too well-as a matter of fact, had been so indiscreet as to take a little champagne on an empty stomach. Certainly the scene at the Gymnase Theatre, when a dramatization of Daudet's "Sapho" was produced there, was very boisterous indeed; and when Madame Jane Hading as the heroine threw out the lover's trunk and told Jean, played by Damala, afterward the husband of the divine Sarah B., that he could follow it, this realistic infraction of the traditions of "Our Ladies' Theatre," as the Gymnase

was known, provoked a storm of hisses. These were not duplicated in this country when Olga Nethersole savored the story (dedicated by Daudet to his sons when they attained their majority) with a kiss that on the stage of Paris would have been debarred from a leading theatre and confined to the merry Palais Royal and the Varieties buffoonery, if even allowed there at that period. even in Paris. A kiss on the lips on the French stage was not introduced till George Obnet's "Serge Panine" appeared as the successor of the chaste "Maitre de Forges." Of course, the days when Marie Seebach excelled in German tragedy plays, ranging from "Mary Stuart" to "Love and In-'trigue," and Wachtel sang "The Postilion of Lonjumeau" in German are not likely to be duplicated for a long time to come. In general, with the exception of the French theatre, our public is relying on either our own actors or those who are American by adoption. The stage has seldom been so rich in talent as of recent years, and our Ameri-

the gentle art of reciprocity. Obviously, the riot at "One Night in Rome" on one night in London "touches us not" as a pation.

can stars and our English visitors cultivate

## The Vainest Man Who Ever Lived

ONE of the most amazing-perhaps the most amazing-instance of vanity in all history is that of Peregrinus Proteus, a cynic philosopher of the second ceutury of the Christian era who, in order to be in the "limelight," had himself burned to death in a public square.

Peregrinus had spent an eventful life, in which crime was believed to have played no less a part than religious fanaticism. He was born at Parium in Mysia, and, when still a boy, was suspected of having murdered his own father. To escape arrest he went to Palestine, where he ingratiated himself with the Christians and in time became the virtual head of their community.

So inordinate was his craving for being always in the public eye that, to gratify it, he went to extremes of fanaticism in his conduct, and was locked up by order of the governor of Syria.

The governor, finding that imprisonment only seemed to whet the man's fanaticism. concluded that he best thing, after all, was to allow him to go free, as he might otherwise come to be regarded as a martyr.

He now returned to Parium and claimed his father's estate; but the suspicion which had rested upon him in regard to his father's death had not yet subsided and he found

the temper of the people so hostile that he concluded that it would be wisest to make a virtue of necessity. Accordingly, he gave his inheritance to the municipality of Parium and went away to renew his career of wan-

Once more he sought to attain distinction among the Christians, but was detected in an act of profanation of the rites of the church, and was put under the Ban of excommunication.

He reached Egypt after a while and there made the acquaintance of the cynic Agathobulus and joined the sect.

The Cynics, whose name is derived from the Greek word which means "dog," were so-called on account of their homeless, doglike life and the snarling manner which they displayed toward every foible, failing or vice in whomsoever they found it. Agathobulus evidently discerned the true reason for Peregrinus's wish to become a Cynicnamely an urge to get into the limelight; and accordingly gave him no encouragement at all. On the contrary, he "snarled" at Peregrinus so viciously that the latter quit Egypt and went to Rome, designing to put the Cynic manners into practice there.

One of the first persons whom he singled out for his invective was the emperor, and be was promptly arrested. Fortunately for him the emperor was the mild, kind-hearted

and forgiving Antoninus Pius, and when he heard of the imprisonment of Peregrinus and the reason for it, he ordered him to be released. The authorities, however, deemed it for the best interest of the city to expel him the moment he was released.

He next appeared in Greece, where he taught philosophy at Athens and gathered a great number of students, among whom was the famous Aulus Gallius, who has left us a highly favorable account of Peregrinus. But again the itch to thrust himself into public notice got him into trouble. His attacks upon some of the most prominent and best-liked men, both Athenian and Roman. brought him so much unpopularity instead of the applause which he had expected, that he decided to take unheard-of means to recover popularity. He announced that, on the occasion of the celebration of the Olympian games, in the year 165, he would incinerate

himself on a pyre, in full view of the public. In addition to the many thousands of persons who had come from every part or Greece to take part in or to attend the Olympic sports, many other thousands came from other countries, drawn by Peregrinus's

announcement. He did not disappoint them. Lucian, the famous author of "Dialogues of the Dead." was present and has left's description of

the gruesome event.

THE actresses who confronted Emily Rigi I that trying night at the Haymarket were not of the highest order. Had they been of the class of Mrs. Kendal, the matchless Madge Robertson, who, as Boucicault once said, could act anything, or Sarah, Bernhardt, who put the English imitator as Fedora in her pocket the night when the audience literally rose at her as she revealed all the possibilities of the character at the

Gaiety Theatre, they would not have arrayed themselves like graven images in the stalls of the Haymarket to watch Miss Rigl's every movement as Nadjezda like kitchen eats posing as Angoras. As the ever sparkling Georgie Barrymore observed, even in defeat they had "brought pitchers of ice water with them to douse the newcomers," and yet ice water in

the literal sense was unknown in London in the eighties.

This glacial atmosphere in the orchestra stalls was too near the stage not directly to affect the performance. The attitude of the disengaged leading ladies of London said as plainly as could have words, "Why does Barrymore import this American actress when I a ere, able, ready and willing to create the ...aracter of Nadjezda on the Lou-don stage?"

the graceful Austrian, who had attained the latter she was placed in pillory by